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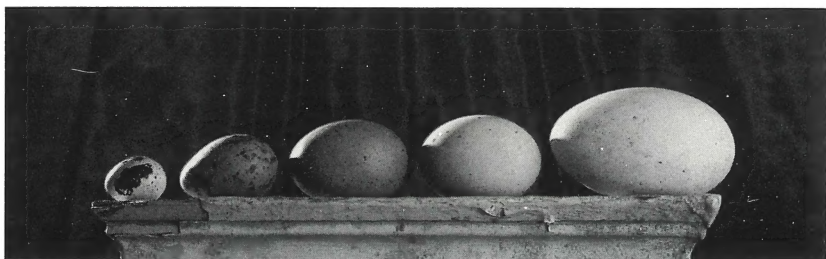


SUPERSTRINGS III

January 24, 1993
Jane Mallett Theatre

TENTH ANNIVERSARY SEASON

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PROGRAMME

SUPERSTRINGS III

Sunday, January 24, 1993 • Jane Mallett Theatre

Esprit Orchestra

Alex Pauk, Conductor

Featuring

Martin Beaver (Violin) • Desmond Hoebig (Cello)

Irisation (1992)
(for string orchestra)

Chris Paul Harman (Canada)

Thunder Gate (1991)
(violin concerto)

Alexina Louie (Canada)

Intermission

"Tout un monde lointain. . ." (1970)
(cello concerto)

Henri Dutilleux (France)

**Tonight's concert is being recorded by the CBC for broadcast
March 14 on *Two New Hours*, 94.1 on the FM dial.**

Join us in the lobby after the performance for complimentary coffee.

PROGRAMME NOTES

Irisation

Chris Paul Harman

Irisation was commissioned by the Canadian Broadcasting Corporation for premiere in 1992 by the CBC Vancouver Orchestra under Mario Bernardi. It was written as an homage to Glenn Gould.

Irisation is conceived as a continuation of *Iridescence*, another of my string works, and is modelled on source material from this earlier piece. *Irisation* begins exactly where *Iridescence* leaves off, with a series of long sustained chords. Gradually, the main melodic material is introduced in various voicings and registrations, with the intervals of the original melody being refracted and dilated by non-integer values.

A highly virtuosic scherzo-type section ensues and leads immediately into the coda, which over the course of eight minutes (half the work's duration), isolates the individual notes of the main melody and tears them apart for a closer examination of their spectral attributes.

Chris Paul Harman

Thunder Gate

Alexina Louie

Originally built in 17th century Tokyo, the Kaminarimon Gate (Thunder Gate) is protected by Fujin, the God of Wind, on the right side and Raijin, the God of Thunder, on the left. Such monastery gates separate sacred territory from the profane and are often placed in a zigzag configuration to prevent demons -- who can travel only in straight lines -- from passing through.

Written as the imposed piece for the 1991 Montreal International Music Competition (Violin), *Thunder Gate* was performed by all eight finalists and thus played a part in the selection of the winning violinist. In this regard, one may think of the work as a gate through which a successful performer must pass.

In single movement form, the piece is divided into three sections, fast-slow-fast, with the solo violin tearing off the mark in a very quiet, quickly moving passage. In the nature of a test piece, *Thunder Gate* presents many technical challenges for the soloist. As well, its *senza misura* (without measure) sections allow the performer more freedom of interpretation.

The word thunder appears in the titles of some of my compositions and in the titles of movements of my pieces, and the Chinese character which represents my surname means thunder.

Thunder Gate was originally commissioned through the financial assistance of The Canada Council and is dedicated to my daughter Jasmine, who was six months old at the time of completion. The first US performance of the work was in October, 1992, by the Bowling Green Philharmonia, Ohio. *Thunder Gate* will be performed again in the US by the San Francisco Symphony on April 9, 1993.

Alexina Louie

"Tout un monde lointain. . ."

Henri Dutilleux

Commissioned by Mstislav Rostropovich, "*Tout un monde lointain. . .*" (A whole distant world) took the composer over ten years to complete; it premiered at the Festival of Aix-en-Provence in 1970. At the time he began the piece, Dutilleux was immersed in the works of Baudelaire, and saw the cello as the perfect instrument to explore the prose and verse of this passionate author and poet. This cello concerto is divided into five movements, each inspired by ideas expressed in some segment of Baudelaire's writing. "It is not a question of illustrating this poem or that, but of trying to awaken through music certain of their most secret harmonics." What follows are the poems which particularly inspired the concerto, and Dutilleux's notes on the score itself:

I *Enigme (Enigma)*

And in this strange and symbolic nature. . . (Poem XXVII)

"A sort of Cadenza from the soloist punctuated by a few chords -- or chord-themes that will serve as transition-motif -- precede a movement becoming related to a scherzo (utilization of serial forms, variation procedures, etc.) The whole orchestra is employed, but treated in a sectionalised, even pointilliste fashion."

II *Regard (Gaze)*

The poison which flows from your eyes, from your green eyes, lakes in which my soul trembles and sees itself upside down. . . (Poison)

"A song modal in character. The violoncello is written for continuously and obstinately in the high register of the top string. Orchestra of strings. A few woodwind, timpani."

III *Houles (Surges)*

You contain, ebony sea, a dazzling dream of sails, of rowers, of flames and masts. . . (The Hair)

"The principal motif of this central section was foreshadowed at the end of the cadenza in *Enigme*. Orchestra basically of woodwind, brass and strings."

IV *Miroirs (Mirrors)*

Our two hearts will be huge torches reflecting their double lights in our two spirits, those twin mirrors. . . (The Death of Lovers)

"A phrase, modal in essence, frequently interrupted by silences or by slow pulsations from percussion. "Mirror" chords stated by the harp. On the soloist's phrase are superimposed fragments of this same phrase taken up in "mirror" shape by the violins in the high register. The same procedure of retrograde motion shows itself at the centre of the orchestral score, this time harmonically. Reappearance in counterpoint, of the motif characterising *Enigme*. Orchestra basically of brass, a few strings, percussion and harp."

V *Hymne (Hymn)*

Nurse your dreams: wise men do not have as beautiful ones as fools! (The Voice)

"This movement constitutes a fairly brief epilogue, in which are combined elements first heard in *Houles*, *Miroirs*, *Regard* and *Enigme*, and in which the principal idea of *Enigme* finally dominates. The whole orchestra is employed. As with the very first notes of all, the final notes are entrusted to the soloist."

Martin Beaver (Violin)

Martin Beaver is one of Canada's finest young concert artists. He has distinguished himself by winning the Canadian Music Competition's International Stepping Stones Competition (1986), the Montreal Symphony Orchestra Competition (1986) and the Indiana University Concerto Competition (1988). During the 1990-91 season, Beaver won 3rd prize at the Montreal International Music Competition (1991) being further honoured with the Prix Mozart, recognizing his fine performances of works by that composer. He also won 3rd prize in the D'Angelo Young Artists Competition (Erie Pennsylvania), and 6th place at the International Violin Competition of Indianapolis, again receiving a special award for his performance, this time of a Beethoven Sonata. In 1992, Beaver was one of only 7 candidates worldwide selected to proceed to the second round of auditions for the prestigious Henryk Szeryng Foundation Award.

Mr. Beaver has studied with Victor Danchenko at the Royal Conservatory of Music in Toronto, and along with participating in masterclasses with Salvatore Accardo, Sir Yehudi Menuhin, Henryk Szeryng, and Pinchas Zukerman, earned the Artist's Diploma from Indiana University, studying with the distinguished Josef Gingold.

Recent appearances include Canadian engagements with the Orchestras of Hamilton, Montreal, New Brunswick, Nova Scotia, Sherbrooke, and Winnipeg, and international engagements with the Fredonia Chamber Players, the Jeunesses Musicales World Orchestra, the Orquesta Fundacion Banco Mayo Buenos Aires, and the Portuguese National Broadcasting Orchestra. Among the highlights of last season are Beaver's acclaimed performances with Pinchas Zukerman and the Toronto Symphony in Bach's *Double Violin Concerto*.

Beaver was featured at the 1992 Festival of the Sound, where he appeared both in recital, chamber music, and as a soloist. He also performed chamber music at Scotia Festival and Bach's *Brandenburg Concerto No. 5* at the Boris Brott Summer Music Festival.

Beaver also performs with duo partner Jamie Parker. Forthcoming performances of the Beaver/Parker Duo include concerts in Alberta, Ontario, the Yukon Territory and the 1993 Guelph Spring Festival. This year, Beaver will perform as a soloist again with the Toronto Symphony and make his debut with the Windsor Symphony. Tonight's performance marks Beaver's debut with Esprit Orchestra.

Desmond Hoebig (Cello)

Prize-winner of several national and international competitions -- Munich International Competition, Tchaikovsky Competition in Moscow and the CBC Talent Competition -- cellist Desmond Hoebig is recognized as one of Canada's leading instrumentalists.

As guest soloist, Hoebig has appeared with the Cincinnati, Montreal, Toronto, Vancouver, and Victoria Symphonies, and the National Arts Centre Orchestra. In Europe, he has performed with the Stuttgart Philharmonic and the Radiodifusao Portuguesa (Lisbon). He has had the privilege of working with many distinguished conductors including Kazuyoshi Akiyama, Mario Bernardi, Charles Dutoit, Sixten Ehrling, Rafael Fruhbeck de Burgos and Uri Mayer.

As a chamber musician, Mr. Hoebig has performed throughout Europe and Canada, with visits to Israel, Egypt and Tokyo. He was the only Canadian to be invited to the first Leningrad Palaces International Chamber Music Festival and has also appeared at the Marlborough, Vancouver and Scotia Festivals. Recently he performed with the Da Camera Society in Houston and with the Winnipeg Chamber Society. He returned to Scotia Festival this summer to perform chamber music and give masterclasses, and will appear in Music Toronto's series this season. With his partner Andrew Tunis, Hoebig has made two recordings, one of which, *Beethoven Music for Cello and Piano*, was nominated for a Juno award. Tunis and Hoebig will be performing a series of recitals in the upcoming season.

Before joining one of Canada's premier chamber groups -- the Orford Quartet -- Hoebig was associate principal cellist of the Orchestre Symphonique de Montreal and later the principal cellist for the Cincinnati Symphony Orchestra. The 1992/93 season is his second as principal cellist of the Houston Symphony under Music Director Christopher Eschenbach, and he recently made his solo debut with that orchestra, performing Haydn's *D Major Concerto*.

Hoebig also recently performed with the Victoria Symphony Orchestra, Orchestra London Canada, and the Hamilton Philharmonic Orchestra. This season he will perform with the Winnipeg Symphony Orchestra (Bramwell Tovey) and with the Houston Symphony (Gunther Herbig).

Chris Paul Harman (Composer)

Chris Paul Harman was born in 1970 in Toronto, where he studied classical guitar, cello, and electronic music at the Royal Conservatory of Music with Barton Wigg, Alan Stellings and Wes Wraggett respectively. His music has been performed across Canada by the UART MIDI Ensemble, the Composers' Orchestra, the Orchestre de Chambre de Radio-Canada, the Edmonton Symphony Orchestra, the Winnipeg Symphony Orchestra, and Esprit Orchestra. In addition, Harman has been commissioned by the Festival of the Sound (*Euthanasia*); guitarists William Beauvais (*December*) and Sylvie Proulx (*The Swan That Died In Darkness*); percussionist Beverley Johnston (*Critical Bands*); Continuum (*Spectra*); and by CBC Radio (*Sonata for Viola and Piano*, *String Quartet No. 1*, *Irisation*). Harman has recently completed a solo piano work which will serve as the test piece at the 1992 CBC National Radio Competition for Young Performers, and other current projects include a work commissioned by Lawrence Cherney for oboe and strings as well as a new work for the Pierrot Ensemble in Ottawa.

In 1986, Harman was a finalist in the CBC National Radio Competition for Young Composers, and was the Grand Prize winner at that same competition in 1990. *Iridescence*, the work which earned him the Grand Prize, was subsequently awarded First Prize in the under-30 category at the 1991 International Rostrum of composers in Paris, and has recently been recorded by Esprit Orchestra for compact disc release on the CBC SM5000 Series label.

Alexina Louie (Composer)

Alexina Louie is a co-founder of Esprit Orchestra and has been important in establishing the Orchestra's *Toward A Living Art* Education Programme. An active freelance composer, she has acted as a sparkplug in creating links between the world of new music and the public.

With a burgeoning international reputation, Louie has been widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups, and soloists. Notable performances include the Vancouver Symphony Orchestra performance of *The Ringing Earth* for the gala opening of Expo 86; the Montreal Symphony Orchestra's performance of the same work in the U.N. General Assembly on United Nations Day (1989); the Toronto Symphony tours of Europe (1986) and the Pacific Rim (1990); and pianist Jon Kimura Parker's performance of *Scenes From A Jade Terrace*, on the programme for the official gala opening of the new Canadian Embassy in Tokyo, 1991. In 1992, Louie's *Music for Heaven and Earth* was performed by the Vancouver Symphony, and *O Magnum Mysterium: In Memoriam Glenn Gould* was performed by the Toronto Symphony. This month will mark the world premiere of *Gallery Fanfares, Arias, and Interludes*, commissioned by the Art Gallery of Ontario for the opening ceremonies of their new gallery spaces.

Louie's music emphasizes craft and imagination stemming from a wide variety of influences -- from her Chinese heritage to her theoretical, historical and performance studies. Through an on-going investigation of scores, recordings, literature, poetry, visual arts as well as introspection and continuous composition, Louie has developed a uniquely personal, expressive style rooted in a blend of east and west.

In 1992 Louie was awarded the SOCAN Award for being the most performed Canadian composer. This is the second time she has received this award since it was established in 1990.

Henri Dutilleux (Composer)

Henri Dutilleux was born in Angers in 1916 and throughout his life worked as a dedicated musician, teacher and composer. From 1961 to 1970 he taught at the École Normale de Musique. Earlier, from 1943, he spent 20 years at the French Radio. A perfectionist, Dutilleux destroyed most of his earliest works, leaving only a half-dozen surviving compositions. Jean Roy, Musicologist and friend of the composer, wrote: "At times I have been tempted to reproach Dutilleux for the scarcity of his work. Why does he write so little? Because he resigns himself only to the masterpiece." Recognized early for his work, Dutilleux received the Prix de Rome in 1938, at 22.

Besides "*Tout un monde lointain. . .*," surviving works include Dutilleux's *Sonata for Piano*, first performed in 1948 by Geneviève Joy, Dutilleux's wife; *The Wolf*, a ballet for the Roland Petit Company; two symphonies, 1951 and 1959; *Les Métaboles*, five pieces for orchestra premiered in 1965 by George Szell; *Ainsi la nuit* for string quartet; *Timbres, espace, mouvement*, 1980; and the *Violin Concerto* dedicated to Isaac Stern, 1985.

Alex Pauk (Conductor)

As both conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since 1971.

After graduating from the University of Toronto's Faculty of Music in 1970, he participated in the Ontario Arts Council's Conductors' Workshop for two years, and did further work at the Toho Gakuen School of Music in Tokyo.

As a founding member of such groups as Arraymusic and Days Months and Years to Come, he developed the skills and philosophy which lead to his founding of Esprit Orchestra - an organization that has become a primary force in commissioning and performing new Canadian music.

Among his compositions are scores for the concert hall, films, radio and music theatre. During the 1992-93 concert season, three of his works will receive world premieres in Toronto including *Cross-Border Shopping (Nostalgia)* - a piece for rock band and small orchestra (for New Music Concerts), a work for large orchestra commissioned by the Toronto Symphony and the test piece for the competition at the 1993 International Accordion Celebration. Currently Mr. Pauk is composing a concerto for two pianos and orchestra commissioned by CBC Radio for performance by Markham and Broadway with the CBC Vancouver Orchestra in the fall of 1993.

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Laurel Mascarenhas
Anne Armstrong
Michael Sproule
Sheldon Grabke
Mark Wells
Xiao Grabke

Violin II

Marie Berard
Paul Zevenhuizen
Yakov Lerner
Janie Kim
Joanna Zabrowarna
Dexine Wallbank

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Douglas Perry
Beverley Spotton
Rhyll Peel
Angela Rudden

Cello

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Elaine Thompson
Maurizio Baccante
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Flute

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- In-class visits by professional Canadian composers
- Special workshops and rehearsals with high school orchestras and the Esprit Orchestra
- Invitations to attend Esprit's rehearsals
- Student group rates for all regular Esprit concerts
- Special afternoon concerts

If you are an educator, student or parent and would like more information about the *Toward a Living Art* programme, please contact the Esprit office.

Coffee Chats

Esprit holds *Coffee Chats* prior to each concert. These informal gatherings give members of the public an opportunity to meet composers, musicians, and our Conductor in a musically informative social context. For more information, or to ensure that you receive an invitation to the next *Coffee Chat*, please visit our table in the lobby, or call our office.

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Sunday February 28, 1993, 8:00 p.m.

Jane Mallett Theatre

10 and More to Go

Maki Ishii • Peter Paul Koprowski • John Rea

guest artist

Beverley Johnston (percussion)

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Wednesday January 27, 1993, 7:30 p.m.

World Premiere

Gallery Fanfares, Arias and Interludes

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**Commissioned by the Art Gallery of Ontario for the opening ceremonies
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Joining Esprit Orchestra will be

Gary Relyea (baritone) & John Haley-Relyea (bass-baritone)

(Performance starts at main Gallery entrance -- FREE admission)

Friday March 26, 1993

Fusion

MacMillan Theatre, University of Toronto, 8:00 p.m.

**Esprit Orchestra and members of the Toronto Symphony join forces in a
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Sunday April 4, 1993

International Accordion Celebration

Betty Oliphant Theatre, National Ballet School, 8:00 p.m.

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Timothy Pervin	Patricia Rubin	Marlene Smith	Robert Pattillo
Rei Tanaka	Christine Turkewych		

The St. Lawrence Centre for the Arts is Toronto's Civic Cultural Centre owned by the City of Toronto and managed by a volunteer Board appointed by the City.

Latecomers will not be admitted until a suitable break in the performance or intermission. This is done at the discretion of House Management.

The use of photographic equipment, personal stereos or recording devices is strictly prohibited by law in this theatre. Please check them with House Management.

The St. Lawrence Centre does not accept responsibility for lost or stolen articles.

Esprit Orchestra Needs Volunteers

Esprit Orchestra depends on the efforts of its volunteers for many of our activities. We need volunteers to help with:

- Mailings
- Coffee Chat set-up and clean-up
- Information services at performances and special events
- Development activities
- And a variety of special and fundraising event services

If you would like your name added to our roster of volunteers please complete the form below and leave it with the volunteer at our information table in the lobby, or mail it to Esprit Orchestra, 35 McCaul Street, #410, Toronto, Ontario, M5T 1V7. For more information on volunteer activities, please contact our office at 599-7880.

Yes, I would like to be an Esprit volunteer ☐

Name _____

Address _____

Telephone (hm) _____ (ofc) _____

Days available _____ Hours available _____



83

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